
UOT 792

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STAGE EMBODIMENT OF NASIMI IMAGE IN AZERBAIJAN THEATER

Abstract. In the paper is talked about stage embodiment of Nasimi image in Azerbaijan Theater. In this regard notable play in verse “*Faryad* (Scream)” dedicated to Nasimi by B. Vahabzadeh is mentioned particularly. The role of the play is noted both in the different artistic interpretation of Nasimi personality and outlook, and like the original play in verse in enrichment of our national theater and dramaturgy. The author emphasizes that artistic and aesthetic features of “*Faryad* (Scream)” performance allows to estimate this play like one of the most valuable historical performances staged on March 24, 1984 by stage director H. Atakishiyevin Azerbaijan State Academic National Drama Theater.

In the paper is dealt about also the stage story of one-act ballet “Nasimi epic” by F.Amirov staged for the first time on 1973 and 2019 in Azerbaijan State Academic Opera and Ballet Theater.

Key words: Nasimi, B.Vahabzadeh, “*Faryad* (Scream)”, performance, theater.

Introduction. Imadaddin Nasimi creativity is the highest peak of Azerbaijan illuminating to the world culture, and enriching it. Nasimi craftsmanship is the indicator of Azerbaijan literature, national artistic thought, depth of philosophical cognition, width and height. Nasimi personality is the embodiment heroism of exalting man, fighting self-sacrificing throughout his life for the sake of belief and truth.

To celebrate the Great poet’s 600th anniversary in 1973, and this year 650th anniversary in international level is not consider right to appreciate just like only a poet’s jubilee celebration. This is a great event that has taken the national identity of our people to a new level, proving its cultural and spiritual

richness to the world, and perhaps most importantly - introducing ourselves not only to the world, but to ourselves.

The interpretation of the main material. In this sense, Nasimi Jubilees, especially the Jubilee held on 1973, not played little role in raising interest in historical issues that are part of the national self-consciousness. The art chronicle of our recent past shows that after that anniversary, from the end of the 1970s to the early 1980s, addressing historical themes in all fields of literature and art including national theater and dramaturgy was widespread. In those years I. Efendiyev's "*Xurshudbanu Natavan*" (02.09.1981), "*Sheykh Khiyabani*" (20.12.1986), "*Getting together the beloved couple in the hell*" (21.08.1989), N. Khazri's "*Mirza Shafi*" (23.02.1983), "*A sword sticking to the ground*" (30.03.1985), "*The world without me*" (10.09.1987), "*Doors knocked at night*" (30.09.1989), N. Hasanzadeh's "*The Atabey*s" (24.12.1983), "*Pompei's march to the Caucasus*" (28.11.1997), B. Vahabzadeh's, "*Faryad (Scream)*" (24.03.1984), "*The sword cut ourselves*" (Goyturkler) (10.04.1998), "*Torture tree*" (09.12.2000) and other historical plays have been written and performed, enriching the repertoire of our national theater. The first work dedicated to Nasimi in the theater space of our country was a part ballet by Fikrat Amirov" Nasimi epic "In Azerbaijan State Academic Opera and Ballet Theater staged in the composition of the choreographer Naila Vazirova, the libretto of this work belongs to Anar and the design to Toghrul Narimanbayov. The first ballet performance, which took place on September 23, 1973 at the Heydar Aliyev Palace, was gained a great deal of attention from the audience, and later was shown on the stage of the Great Theater in Moscow. In a ballet consisting of ten scenes and ending with the "Literature" scene, Nasimi's aria in Lutfiar Imanov's performance was also sounded a small poem cursing the world.

In 1974 F. Amirov, N. Nazirova, T. Narimanbayov, conductor N. Rzayev, leading actors Vladimir Pletnyev and Chimnaz Babayeva were awarded the State Prize for their outstanding achievements in this ballet.

As we know, our play writers from time to time addressed the life and creativity of our classical poets and wrote plays about them. Works by H. Javid, "*Khayyam*", "*Vagif*" by S. Vurghun, "*Sword and pen*" by M. S. Ordubadi, "*Nizami*" by M. Hussein, "*Mirza Shafi Vaseh*" by N. Khazri and other play have been works that adorn the scene. Of course, B. Vahabzadeh's drama "*Faryad (Scream)*" dedicated to Nasimi occupies a special place in this list.

The premiere of the play “Scream” was performed on March 24, 1984 at the Academic National Drama Theater. Stage painter was Solmaz Hagverdiyeva, composer Javanshir Guliyev of this play produced by the stage director Huseynagha Atakishiyev and Ali Ashari arranged the dances. Roles of this play were performed by Samandar Rzayev (Emir), Fuad Poladov (Valiahd), Ramiz Novruzov (Loghman), Firangiz Mutallimova (Aypara), Kamal Khudaverdiyev (Nasimi I), Hamlet Khanizadeh (Nasimi II), Mikayil Mirzayev (Zahid), Ramiz Melikov (Dayanat), Rustam Aliyev (Vezir), Mazahir Jalilov (Chalpapag), Elkhani Aghahuseynoghlu (Guard), Yashar Nuriyev (Rahman), Sadig Ibrahimov (Elder Poet), Nuraddin Guliyev (Young Poet), Alvida Jafarov (Subhan), Elkhani Guliyev (Keramat), Abbas Gahramanov (Mervan), Saleh Babayev (Doubtful person), Mirza Aghayev (Dumb man).

As you can see from the periodical press, both the play and the show were successful and caused a great resonance. Professor Gulu Khalilov who wrote extensive review on the performance, said that “for us, B. Vahabzadeh as a dramatist has never been as perfect, complete and deep as any playwright in his any play [5].

The fact that the work had a number of different qualities further enhanced its artistic and aesthetic value. Prologue and the seven-part play first of all drew attention to the fact that the script was written in a drama genre in verse that has not been seen on our national stage for a long time. This is derived from on the one hand to our classical poetry and respect for Nasimi’s creativity, and on the other hand creates an ideal environment for the deeper disclosure of Nasimi’s poetic world and philosophical views, and justified itself as an indicator of content, not a sign of form.

Another distinctive quality of the work is its deliberate solution, although it is written on a historical theme. In this way the dramatist avoided specific history and even did not create his own image in a work devoted to Nasimi. Instead, the author who put forward the idea of Nasimi’s philosophy of universalism, the incompatibility of his life and creativity, his personality with a particular time and place was able to substantiate it in artistic form.

According to G. Khalilov, “Scream” is a philosophical drama. Here dramatic collision is most commonly found in people, in their thoughts, and judgments [5]. Therefore, the playwright is more interested in Nasimi’s personality, worldview and philosophy than his skill. Writing about poet and

philosopher Nasimi who is at the forefront of the religious and philosophical teachings of "*hurufilik*", as if B. Vahabzadeh himself becomes a philosopher. He also seeks answers to various questions through the language of characters Nasimi I and II who are ready to die for the sake of Nasimi's ideas, especially when he says, "I am Nasimi" to understand life, the world, and the person mostly agrees with his genius predecessor. For this reason B. Vahabzadeh says the following verses:

"Where there is no human love
Do not seek God in thoughts.
The way to reach God at last
As feeling goes through the human heart.
Love for God and to obey him
Must begin love to human" [2, p.646].
Or he says by the language of Nasimi I:
"God paved the way from night to noon in mind,
God will not fall on your face unless you can make your heart laugh
God is scattered around the world as dawn,
God is invisible, unless the eyes of the heart burn" [2, p.610].

"Nasimi's dual images Nasimi I and Nasimi II have strong faith in the human perception, dignity, and persistence of his opinion, performed by K. Khudaverdiyev and H. Khanizadeh. Both characters call their viewer to high goals and lofty actions, considering their freedom as necessary to enable them to be self-conscious of the world and himself" [3]. And the authors of the performance emphasize that "as long as there are those who die for the sake of Nasimi, on the path of his faith, there is no death to Nasimi" [9, p.119].

One of the innovations of B. Vahabzadeh in the work is the incorporation of the chorus into the composition of the play, as in ancient Greek dramaturgy. Here the chorus is not just a form; it has a very important function in the presentation and disclosure of the idea. In different scenes sounded by chorus the following verses play the role of an idea leitmotif of the work.

"The holiness of God-called
Notice in your heart we said.
That might and that wisdom
Who can't see we called blind him.
To the distress of right way
The patient ones we call brave.

When is said, “*Allahu Akbar*”

We say “*Insanu- Akbar*” [2,p.695].

As prof. Maryam Alizadeh emphasizes, “The main idea of the performance is fully concentrated in the verses when is said, “*Allahu Akbar*”, we say “*Insanu- Akbar*” repeated by the chorus in separate episodes [2].

According to the press the stage director “H. Atakishiyev’s arrangement is as expressive as it is simple. He has carefully conceived, analyzed, and worked on the author’s mind, every fragment of the poem, every message and inclination. For this reason, a perfect performance was created” [5]. “The artist S. Hagverdiyev become aware of the Nasimi era and skillfully embodied on stage the life and artistic development of that time” [8]. “In H. Atakishiyev’s staging is found the arrangement of an intricate pace and rhythm of events with the help of music (composer J.Guliyev).

The intellectual behavior of the actors, their commitment to the realistic style, the emotional compilation, and the serious search for artistic image have led to the discovery of many of the most dramatic possibilities that have ever been seen and have never been revealed” [3].

Thus, “justice voice of the people who fight against darkness for light, and from prison to liberty” [8] and the performance of “*Faryad* (Scream)”, which ended with the victory of Nasimi intercessors, has become one of the most important events not only in B. Vahabzadeh’s creativity, but also in the chronicles of our national theater and dramaturgy.

The announcement of 2019 as the Year of Nasimi in Azerbaijan in connection with the 650th anniversary of the genius poet under the decree of President Ilham Aliyev has given a new impetus to the study, understanding and promotion of the legacy of the great thinker. A festival titled “Nasimi Year – Nasimi Language” was held on April 12-13, 2019, organized by the Union of Azerbaijani Theater Workers and the Baku Children’s Theater. In addition to the Baku Children’s Theater, there are more than 20 performances and composition featuring Nasimi’s work performed by representatives of the Azerbaijan State Academic Musical Theater, Derbent Azerbaijan State Drama Theater, Sumgayit State Drama Theater, Azerbaijan State University of Culture and Art and the Republican Gymnasium of Art [10].

The Azerbaijan State Academic Opera and Ballet Theater also contributed to the “Nasimi Year”. The collective of the theater re-applied to the ballet of Fikrat Amirov, creating a new ballet “Nasimi” based on his music. On

May 25, the premiere took place on the stage of the Opera and Ballet Theater stage manager and choreographer, People's Artist was Kamilla Huseynova, the author of the libretto Ajdar Ulduz, music director and conductor People's Artist, professor Yalchyn Adigozalov, stage artist, Honored Artist Nusrat Hajiye, costume designer, People's Artist and laureate of the State Prize Rafiz Ismayilov.

Leading roles in the ballet performed by Anar Mikayilov (poet Nasimi), Honored artists Nigar Ibrahimova (Nasimi's wife), Samir Samedov (Naimi), and also Islam Mammadov (young Nasimi) and Dinara Shirinova (Nasimi's daughter) [11].

Imadaddin Nasimi (1369-1417) has been with us for 650 years, even though he has lived 48 years physically! And as Bakhtiyar Vahabzadeh said:

"Today calls everyone to be courage

The voice of the poet peeled off skin.

Breathes for centuries

To our living world of the dead world" [2, p. 697].

Academician I. Habibbayli rightly writes that it is the perfect self-portrait of the famous poet Imadaddin Nasimi, who began with the words "There are two worlds in me, I can't fit in to this universe". Lyrical me says in the poem that "I am with the soul in the world, I am with the matter at the same time", looking like bright and magnificent as the invincible mountains is Imadaddin Nasimi's image incomparable to the world and time [4].

Conclusion. The idea of an immortal genius poet, "I can't fit into this universe" as if has recently been materially confirmed. In connection with the 650th anniversary of the great thinker the International Astronomical Union (IAU) has decided to give his name for one of the smaller planets" [12]. And further Seyyid Imadaddin Nasimi will enlighten us with his bright light, not only among us, but also in the heaven she strove, in the darkness of the sky, in the endless sunshine.

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Vidadi Qafarov (Azərbaycan)**Nəsimi obrazının Azərbaycan teatrında səhnə təəcəssümü**

Məqalədə Nəsimi obrazının Azərbaycan teatrında səhnə təəcəssümündən bəhs edilir. Bu baxımdan, xüsusi diqqət çəkən, B.Vahabzadənin Nəsimiyə həsr olunmuş “Fəryad” mənzum pyesindən ayrıca danışılır. Pyesin həm Nəsimi şəxsiyyəti və dünyagörüşünün fərqli bədii yozumunda, həm də orijinal mənzum dram olaraq milli teatr və dramaturgiyamızın zənginləşdirilməsində rolu qeyd olunur. Müəllif vurğulayır ki, 24 mart 1984-cü ildə rejissor H.Ataşiyev tərəfindən Azərbaycan Dövlət Akademik Milli Dram Teatrında səhnəyə qoyulan “Fəryad” tamaşasının bədii-estetik xüsusiyyətləri bu əsəri milli teatrimızın ən dəyərli tarixi tamaşalarından biri kimi qiymətləndirməyə imkan verir.

Məqalədə həmçinin, Azərbaycan Dövlət Akademik Opera və Balet Teatrında iki dəfə - 1973 və 2019-cu illərdə tamaşaya qoyulmuş F.Əmirovun “Nəsimi dastanı” birpərdəli baletinin səhnə tarixçəsindən söhbət açılır.

Açar sözlər: Nəsimi, B.Vahabzadə, “Fəryad”, tamaşa, teatr.

Видади Гафаров (Азербайджан)**Сценическое воплощение образа Насими
в азербайджанском театре**

В статье повествуется о сценическом воплощении образа Насими в Азербайджанском театре. Отдельно рассказывается об особо привлекающей внимание, с этой точки зрения, стихотворной пьесе «Фарьяд» («Крик») Б.Вахабзаде, посвященной Насими. Отмечается значение этой пьесы как в новой художественной интерпретации личности и мировоззрения Насими, так и в обогащении национального театра и драматургии новым, оригинальным стихотворным драматическим произведением. Автор отмечает, что художественно-эстетические особенности спектакля «Фарьяд», поставленного Г.Атакишиевым 24 марта 1984 года на сцене Азербайджанского Академического Национального Драматического Театра, позволяют оценить это произведение как одно из самых значительных исторических произведений.

В статье также идет речь о сценической судьбе одноактного балета Ф.Амирова «Сказание о Насими», который было поставлен дважды – в 1973 и 2019 годах в Азербайджанском Государственном Академическом Театре Оперы и Балета.

Ключевые слова: Насими, Б.Вахабзаде, «Фарьяд», спектакль, театр.